

The Uncollected

1939



Broadcast of Aug. 19, 1939 from Summer Terrace,
Ritz Carlton Roof, Boston
Broadcast of Oct. 19, 1939 from Cafe Rouge opening,
Pennsylvania Hotel, New York

Vol. 3

ARTIE SHAW And His Orchestra

Vocals: Helen Forrest



Previously
Unreleased
Material

“Live”

ARTIE SHAW And His Orchestra 1939 Vol. 3

Here is the Artie Shaw band of 1939, specifically August and October, 1939, playing in two of the choice locations for dance bands in the middle years of a moment in the history of popular music when public for the very best and virtuoso performances by the very best briefly coincided. Side 1 is transcribed from a broadcast from Boston's Ritz-Carlton Hotel, a triumphant return for the Shaw band because Boston and the New England area less than two years earlier had given Shaw his first confirmation of the band's eventual success. It was a New England band booker's guarantee of \$1,000 a week and network radio broadcasts that saved the Shaw band at a time when there was not enough work to keep it together. It was that eating money and the national radio audience that sent it on its way to fame and thirty times that weekly guarantee.

Shaw, like Duke Ellington, hated to fire anybody and did so only when unheeded warnings made firing absolutely necessary. With the exception of Buddy Rich, who was now the brilliant young drummer, and Georgie Auld, who played most of the tenor saxophone solos, the band personnel is the same as the 1938 Shaw band heard on Hindsight's Volumes 1 and 2. Most of the arrangements were by Jerry Gray who worked from Shaw sketches. (It is significant for Shaw fans that Artie often wrote out the sax section choruses, significant because the Shaw sax section's sound, its matched vibratos and flawless phrasing were a highlight of the band's performances and because, as every Shaw listener knows, Artie's own playing is reflected in the work of his reed section.)

The Ritz-Carlton broadcast on Side 1 opens with a Shaw arrangement of **Rose Room** ("because I liked the tune") featuring Bernie Privin's trumpet solo and a flying Shaw chorus which, when we listened more than forty years later, amazed him. "But I had a formidable technique in those days. I had the horn in my mouth twelve hours a day." **Go Fly A Kite**, one of those novelty songs of the day with a Tony Pastor vocal, impresses Shaw, not because of the tune but because of the band's impeccable performance. "We played every tune with integrity," he said. Auld plays the tenor solo, and the arrangement is Jerry Gray's. **Comes Love** introduces Helen Forrest, the band's superlative singer of ballads throughout this period. Johnny Best's trumpet and again Auld are featured, as they are on **Moonray**, a tune Shaw wrote and one which deserved greater popularity than it received. **Don't Worry About Me**, the third of Helen Forrest's vocals on this side, was a better-than-average pop tune which inspired Shaw when we listened to comment, "There was a restraint about the band. We played the tune with as much taste as possible. No overblown endings. No pretentious flourishes. It was a quiet band speaking in a moderated voice." **Carioca**, of course, is a famous Shaw hit, but here there are no cuts to conform to 78 RPM record length, so the performance is allowed to build as intended to a rousing finish.

The second side of this Shaw volume records the broadcast of the band on the opening night of the famous Cafe Rouge in the Pennsylvania Hotel in New York City. Prior to the opening of this ground-floor room the Pennsylvania's Madhattan Room on the hotel's lower floor had been the showplace for bands, including Benny Goodman's. Shaw not only opened the Cafe Rouge in October, 1939, but he designed the bandstand from which Tommy Dorsey, Glenn Miller and so many other dance bands brought national recognition to the Cafe Rouge.

Out of Nowhere, which begins Side 2, features Bernie Privin on trumpet and Tony Pastor, tenor saxophone. It also features one of Artie's sax-section arrangements. **Put That Down in Writing**, a Tony Pastor vocal, features George Arus on trombone. **Many Dreams Ago** and **Day In, Day Out**, both feature Helen Forrest vocals, the latter also with a Georgie Auld solo. **One Foot in The Groove** features Chuck Peterson's plunger trumpet solo, Bob Kitsis on piano, and Auld. Shaw's unexpected clarinet cascade on **St. Louis Blues**, a Buster Harding arrangement, amazed Shaw forty years later. "I don't know where that came from or what it was," he said. "I never heard that from a clarinet before. It sounds like water pouring out of something. Think of how many things like that are lost because they were never recorded."

Because of both Artie Shaw's popularity forty years ago and the continuing popularity of these famous performances today I wanted to examine with him some of the reasons the band was so unique. One of these certainly was Shaw's choice of tunes. He chose, often with considerable opposition from his record company, not only the best melodies, but more often than not melodies no other band played. (BEGIN THE BEGUINE was not a standard, nor was SOFTLY AS IN A MORNING SUNRISE, the first two records Shaw recorded.)

"At one point in the development of that band I decided that one of the most important things a band could do to break through was to get away from DINAH, SOMEDAY SWEETHEART, AVALON and all the standards everybody was playing and to find the cream of the great composers, guys like Richard Rodgers, Vincent Youmans, Jerome Kern, Irving Berlin.

"My feeling was that if the melody was among the best by an American composer it had to become a standard, so let's play it. It was my own judgment of the tune, not its acceptance then by the public, that decided me to play it.

"And I decided that the best approach for a band to have was: Don't distort the music. In other words, play the material in the way dictated by the material. That applied to pop songs as well as to the best melodies ever written."

And the band swung. "Swing means that the music has taken over, that you don't have to work at it. That band had lived in each other's pockets for so long that everybody knew where everybody else was going to breathe. We were relaxed."

One reason, then, for Artie Shaw's popular success, as well as for the remarkable longevity of his recorded performances, familiar now to generations who never heard a broadcast from the Ritz-Carlton and the Cafe Rouge, was his respect for great melodies and his thoughtful interpretations of them. He took the leeway every player of jazz reserves for himself; he retained the humor that is an essential ingredient of improvisation; he did everything with a clarinet that can be done. But always he gave back to the composer a performance worthy of the song.

"I didn't play clarinet. I played music."

And that is one reason we still listen.

Irving Townsend

Personnel: (cover photo & recording personnel identical)
Trumpets: Chuck Peterson, Bernie Privin, John Best
Trombones: George Arus, Harry Rogers, Les Jenkins
Saxophones: Georgie Auld, Hank Freeman, Les Robinson, Tony Pastor
Piano: Bob Kitsis
Bass: Sid Weiss
Drums: Buddy Rich
Guitar: Al Avola
Arrangers: Artie Shaw, Jerry Gray
Vocals: Helen Forrest, Tony Pastor

Produced by: Wally Heider.
Editing: Tom Shallcross.
Mastering: Steve Guy, Location Recorders, Burbank.
Cover Photo: Jack Lomas.
Sonic Restoration: Lane Audio & Records.

OTHER ARTIE SHAW HINDSIGHT ALBUMS YOU WILL ENJOY:

Vol. 1, 1938, HSR-139 (Vocals: Helen Forrest)
 APRIL IN MY HEART
 NIGHT OVER SHANGHAI
 SMALL FRY
 WHAT IS THIS THING CALLED LOVE
 JUST A KID NAMED JOE
 WHEN I GO A-DREAMIN'
 LEAPIN' AT THE LINCOLN
 LAMBETH WALK
 THEY SAY
 SHINE ON HARVEST MOON
 OUT OF NOWHERE
 SIMPLE AND SWEET
 BLUE INTERLUDE
 (I'LL BE WITH YOU IN) APPLE BLOSSOM TIME

Vol. 2, 1938, HSR-140 (Vocals: Helen Forrest)
 DEEP IN A DREAM
 SOFTLY AS IN A MORNING SUNRISE
 I WON'T TELL A SOUL
 IF I HAD YOU
 THANKS FOR EVERYTHING
 I USED TO BE COLOR BLIND
 TOGETHER
 STARDUST
 WHO BLEW OUT THE FLAME
 BETWEEN A KISS AND A SIGH
 JUST YOU, JUST ME
 LET'S STOP THE CLOCK
 IN THE MOOD
 DIGA DIGA DOO

Vol. 4, 1939, HSR-149 (Vocals: Helen Forrest)
 NIGHTMARE
 YOU'RE MINE, YOU
 YOU'RE A LUCKY GUY
 I'M COMING VIRGINIA
 A TABLE IN A CORNER
 NIGHTMARE
 YESTERDAYS
 MELANCHOLY LULLABY
 I'M SORRY FOR MYSELF
 TRAFFIC JAM
 LAST TWO WEEKS IN JULY
 MY HEART STOOD STILL
 LILACS IN THE RAIN
 MAN FROM MARS
 NIGHTMARE

OTHER HINDSIGHT RELEASES:

HSR-101 JIMMY DORSEY, 1939-40. Vocals: Helen O'Connell, Bob Eberly
 HSR-102 HARRY JAMES, 1943-46. Vocals: Helen Forrest
 HSR-103 LES BROWN, 1944-46. Vocals: Doris Day
 HSR-104 GLEN GRAY & CASA LOMA, 1939-40. Vocals: Kenny Sargant, Pee Wee Hunt
 HSR-105 CHARLIE SPIVAK, 1943-46. Vocals: Irene Daye
 HSR-106 GEORGE BARNES OCTET, 1946.
 HSR-107 OZZIE NELSON, 1940-42. Vocals: Ozzie Nelson, Harriet Hillard
 HSR-108 CLAUDE THORNHILL, 1947. Vocals: Fran Warren, Gene Williams
 HSR-109 LARRY CLINTON, 1937-38. Vocals: Bea Wain
 HSR-110 BLUE BARRON, 1941. Vocals: Russ Carlyle, Charlie Fisher, 3 Blue Notes
 HSR-111 DICK JURGENS, 1937-39. Vocals: Eddy Howard, Ronnie Kemper
 HSR-112 CARMEN CAVALLARO, 1946.
 HSR-113 STERLING YOUNG, 1939-40. Vocals: Bobbie Ennis, Alan Simms
 HSR-115 CHUCK FOSTER, 1940. Vocals: Dorothy Brandon, Jimmy Castle, 3 Ds
 HSR-116 WOODY HERMAN, 1937. Vocals: Woody Herman
 HSR-117 CARL RAVAZZA, 1941-44. Vocals: Carl Ravazza
 HSR-118 STAN KENTON, 1941.
 HSR-119 EDDY HOWARD, 1946-51. Vocals: Eddy Howard
 HSR-120 GLEN GRAY, Vol. II, 1942-45. Featuring Red Nichols, Bobby Hackett
 HSR-121 ALVINO REY, 1946.
 HSR-122 HENRY BUSSE, 1935.
 HSR-123 HARRY JAMES, Vol. II, 1943-46. Vocals: Helen Ward
 HSR-124 STAN KENTON, Vol. II, 1941.
 HSR-125 DUKE ELLINGTON, Vol. 1, 1946. Vocals: Kay Davis
 HSR-126 DUKE ELLINGTON, Vol. 2, 1946. Vocals: Kay Davis, Al Hibbler, Ray Nance
 HSR-127 DUKE ELLINGTON, Vol. 3, 1946.
 HSR-128 DUKE ELLINGTON, Vol. 4, 1947. Vocals: Ray Nance
 HSR-129 DUKE ELLINGTON, Vol. 5, 1947. Vocals: Kay Davis, Ray Nance
 HSR-130 JAN GARBER, 1939-40. Vocals: Lee Bennett, Fritz Heilbron
 HSR-131 LES BROWN, Vol. II, 1949. Vocals: Lucy Ann Polk
 HSR-132 LES BROWN, Vol. III, 1949. Vocals: Lucy Ann Polk
 HSR-133 MILDRED BAILEY, 1944.
 HSR-134 WOODY HERMAN, Vol. II 1944.
 HSR-135 HARRY JAMES, Vol. III, 1948-49.
 HSR-136 STAN KENTON, Vol. III, 1943-44. Vocals: Dolly Mitchell, Anita O'Day
 HSR-137 BLUE BARRON, Vol. II, 1938-39. Vocals: Russ Carlyle, Charlie Fisher, 3 Blue Notes
 HSR-138 DICK JURGENS, Vol. II, 1937-38. Vocals: Eddy Howard, Ronnie Kemper
 HSR-139 ARTIE SHAW, Vol. 1, 1938. Vocals: Helen Forrest

Broadcast 8/19/39, Summer Terrace, Ritz Carlton Roof, Boston

Side One		
1. NIGHTMARE (Opening Theme)	Shaw	Music Sales Corp. 1:01
2. ROSE ROOM	Hickman-Williams	United Artists 2:38
3. GO FLY A KITE (v: Tony Pastor)	Burke-Monaco	Famous Music 2:24
4. COMES LOVE (v: Helen Forrest)	Brown-Stept-Tobias	Chappell/Ched Music 2:47
5. MOONRAY (v: Helen Forrest)	Shaw-Quenzer	Music Sales Corp. 2:53
6. DON'T WORRY 'BOUT ME (v: Helen Forrest)	Bloom-Koehler	Belwin-Mills 2:35
7. CARIOCA	Eliscu-Kahn-Youmans	Anne Rachel/T.B. Harms 3:52
8. NIGHTMARE (Closing Theme)	Shaw	Music Sales Corp. 1:27
All Selections ASCAP		

Broadcast 10/19/39, Opening Night, New Cafe Rouge, Pennsylvania Hotel, New York City

Side Two		
1. NIGHTMARE (Opening Theme)	Shaw	Music Sales Corp. 1:01
2. OUT OF NOWHERE	Green-Heyman	Famous Music 3:05
3. PUT THAT DOWN IN WRITING (v: Tony Pastor)	Dubin-Warren	Warner Bros. 2:23
4. MANY DREAMS AGO (v: Helen Forrest)	Ahlert-Stillman	Fred Ahlert Music/Knollwood Music/Pencilwood Music 3:12
5. DAY IN, DAY OUT (v: Helen Forrest)	Mercer-Bloom	United Artists 3:26
6. ONE FOOT IN THE GROOVE	Shaw	Music Sales Corp. 3:28
7. ST. LOUIS BLUES	Handy	Handy Bros. Music 2:43
8. NIGHTMARE (Closing Theme)	Shaw	Music Sales Corp. 0:50
All Selections ASCAP		

Broadcast of 8/19/39 is complete except for DONKEY SERENADE, which would have followed Comes Love. Broadcast of 10/19/39 is complete except for WHAT IS THIS THING CALLED LOVE which would have followed Many Dreams Ago and MOONRAY which would have followed One Foot In The Groove. The oft-repeated selections have been edited out for time considerations.

For a free descriptive catalog of Hindsight Record releases write to:

HINDSIGHT RECORDS
 P.O. Box 7114-R
 Burbank, CA 91510

HSR-140 ARTIE SHAW, Vol. 2, 1938. Vocals: Helen Forrest
 HSR-141 HARRY JAMES, Vol. 4, 1943-46. Vocals: Helen Forrest
 HSR-142 HARRY JAMES, Vol. 5, 1943-53. Various Vocalists
 HSR-143 HAL KEMP, Vol. 1, 1934. Vocals: Skinnay Ennis
 HSR-144 GEORGE HALL, 1937. Vocals: Dolly Dawn
 HSR-145 RUSS MORGAN, 1937-38. Vocals: Morgan, Mert Curtis
 HSR-146 ANSON WEEKS & Hotel Mark Hopkins Orchestra, 1932.
 HSR-147 STAN KENTON, Vol. 4, 1944-45. Vocals: O'Day, Christy
 HSR-148 ARTIE SHAW, Vol. 3, 1939. Vocals: Helen Forrest
 HSR-149 ARTIE SHAW, Vol. 4, 1939. Vocals: Helen Forrest
 HSR-150 HARRY JAMES, Vol. 6, 1947-49.
 HSR-151 FREDDY MARTIN, Vol. 1, 1940. Vocals: Clyde Rogers, Eddie Stone, Glenn Hughes. Piano: Jack Fina.
 HSR-152 JOHNNY MERCER, 1944, with Paul Weston's Orchestra.
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 HSR-155 JAN GARBER, Vol. 2, 1946-47.
 HSR-156 EDDY HOWARD, Vol. 2, 1945-48. Vocals: Eddy Howard & Trio
 HSR-157 STAN KENTON, Vol. 5, 1945-47. Vocals: June Christy
 HSR-158 SAMMY KAYE, Vol. 1, 1940-41. Vocals: Tommy Ryan, 3 Kaydets
 HSR-159 TINY HILL, Vol. 1, 1944. Vocals: Tiny Hill
 HSR-160 SHEP FIELDS New Music, 1942-44. (All-reed Orchestra)
 HSR-161 HAL KEMP, Vol. 2, 1934. Vocals: Skinnay Ennis
 HSR-162 ART KASSEL, Kassels In The Air Orchestra, 1944. Vocals: Gloria Hart & Kassel Trio

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The
Uncollected Vol. 3 1939
ARTIE SHAW
And His Orchestra

Side 1
HSR-148A

33 $\frac{1}{3}$ rpm
mono playable
stereo

1. NIGHTMARE (Opening Theme)
2. ROSE ROOM
3. GO FLY A KITE (V: Tony Pastor)
4. COMES LOVE (V: Helen Forrest)
5. MOONRAY (V: Helen Forrest)
6. DON'T WORRY 'BOUT ME (V: Helen Forrest)
7. CARIOCA
8. NIGHTMARE (Closing Theme)

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The
Uncollected Vol. 3 1939
ARTIE SHAW
And His Orchestra

Side 2
HSR-148B

33 $\frac{1}{3}$ rpm
mono playable
stereo

1. NIGHTMARE (Opening Theme)
2. OUT OF NOWHERE
3. PUT THAT DOWN IN WRITING (V: Tony Pastor)
4. MANY DREAMS AGO (V: Helen Forrest)
5. DAY IN, DAY OUT (V: Helen Forrest)
6. ONE FOOT IN THE GROOVE
7. ST. LOUIS BLUES
8. NIGHTMARE (Closing Theme)

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